

陈可 Chen Ke



和爸爸聊天才是正经事

THE REAL DEAL IS
TALKING WITH DAD



窗之一（局部） *Window No.1 (details)*
布面油彩、水彩颜料、装有彩色塑料片的旧闹钟
Oil on canvas, water color, colored plastic plate on used clock
110×160 cm
2018

和爸爸聊天才是正经事

陈可

这组作品缘起于我和父亲聊天的愿望，因为我们已经很多年没有好好聊过天了。

我是一个工作狂，总是把自己陷在工作室里，和家人见面都在晚饭时间，聊起来也只限于天气、物价等生活的毛皮；父亲本就沉默寡言，当他会使用微信之后，话就更少了，在家也总是抱着手机。我们都不善社交，骨子里又很敏感，越是面对在乎的人越不敢直抒胸臆，不经意就与周遭的世界筑起一道无形的墙。就这样，尽管生活在同一个屋檐下，我和父亲却用日常生活代替了沟通，知道对方关心自己就够了，然而却总觉得有什么横亘在我们之间，不可逾越。

从事多年艺术创作，我常思考艺术对于我的意义到底是什么。它为我提供了一个庇护所，却也在无形中成为我逃避沟通的一个借口。我意识到，无论多么伟大的艺术都无法代替人与人心灵的碰撞，它不应成为隔阂的理由，而应是交流的手段。对我而言，高呼为艺术而艺术过于空泛，我也不希望把艺术钉死在纯理性的思辨中，艺术与人、与生活是息息相关的，我更希望它成为个体与外部世界沟通的信使。

这次的展览正是一个契机，它使我觉得突破所谓的忙碌和情怯，为我和父亲预留出专属的时间，跳脱出彼此熟悉的生活模式，直面沟通“易”或“难”。我与父亲聊天、为他作肖像，寻找创作的灵感与线索，却发现艺术始终贯穿在我与父亲的生活中。我的父亲画国画，是一名中学美术老师。小时候我常看他作画，也被教导背唐诗、练书法，但他并没有教我“简笔国画”，也没有透露出要我继承衣钵的意思。后来我考了美院的油画系，接触到西方的当代艺术，立刻沉迷其中，似乎与父亲背道而驰。然而，随着时间的推移，在我快要进入不惑之年时，却逐渐对古代艺术以及蕴含在作品中的“道”产生了更多的认同和体悟，由此我开始进一步思考自己作为“中国艺术家”有别于西方的部分，而这也许是我童年经验的另一种映射。我意识到，我与父亲的对话也许从未中断过，而艺术就是我最好的沟通方式，它帮助我理解父亲，也帮助我理解我自己。因为，我们是那么的相像。

这组作品是我与父亲对话的成果，我将生活的碎片拼贴，嵌入了创作中，通过文字、现成品、绘画等各种形式去阐释我对青春、个性、家庭、衰老的感受和思考。它们作为一种包含了时间与空间的容器，承载了我对一个生命体近距离的观察与体会，以及由此引发的对于自身的觉知。我也希望借此筑起一个巨大“空白”的场，使观众在这个场域中触发自身的想象，获得自己的体悟。

The Real Deal is Talking with Dad

Chen Ke

The series began with a simple wish of talking with my father, which we haven't had a heart to heart conversation for years.

I'm a workaholic, always busy in my studio. I usually spend time with my family during dinnertime and talk about trivia matter such as weather and commodity prices. My dad is a man with few words, he speaks even less and always holds onto his mobile phone at home after he starts using WeChat. Introvert but sensitive, both of us are afraid to express ourselves when it comes to people we care the most, inadvertently building an invisible wall around us. Living under the same roof, daily routine has become the way we communicate instead of dialogues, knowing a simple care would suffice; yet, there is something between us that cannot be crossed.

Being an artist for so many years, I often think about what art meant. Art created a haven for me, but also provided me with a perfect excuse to escape from the reality. I realized no matter how incredible art can be, it can never be compared to how great minds collide, and that it should not block people out, but act as a mean to interact. To me, it's meaningless to state "art for art's sake," and I don't think art should be felt through a rational way. Art is closely related to man and life, and I hope that it will become an interconnection between individual and society.

This exhibition provides me an opportunity to break through this stereotypical busyness and awkwardness, setting aside some time for my father and I to break free from the status quo of our life style and face the "easiness" or "difficulties" in our lives. I talked with my father and drew his portraits, searching for the inspirations and clues for my works, only to find that art has always been a part of our lives. My father was a Chinese painter and he was also a middle school art teacher. When I was a child, I used to watch him paint; he taught me to recite Tang poetry and practice calligraphy, but he didn't teach me "simple brushwork of Chinese Painting," nor did he asked me to learn from him. Years later, I was admitted to the Oil Painting Department of Sichuan Fine Arts Institute. I immediately fell in love with western contemporary art and immersed in it, but it seems to contradict my father's entire career. As I was stepping into the middle ages, I began to think as a "Chinese Artist" and how it distinguished me from the west; maybe my childhood experience plays a great role to it. I gradually gained more recognition and understanding of ancient art and the Tao embodied in the works. I realized my conversation with my father had never stopped, and that art was my best form of communication, helping me to understand my father and myself better, as we are alike.

This group of works is a product of my dialogue with my father. I have embedded pieces of moments of life into the creation, depicting my thoughts on youth, characteristic, family, and maturity through various medium such as text, ready makes, paintings, and others forms of art. They serve as a container of time and space, conducting my observations and experiences of human kind in the awareness of myself. I wish to build a big "blank" space to trigger the audiences' own imagination and acheive their own self-awareness.

2018年7月7日

脸

爸爸坐在我的对面，今天的聊天在工作室。

我做准备工作的时候他一直在看手机，招呼他时才缓缓把头抬了起来，神情还停留在刚才看的信息里。一束光从他的头顶上方投下来，把鼻子和额头照亮了，眼睛落在了阴影里。

我先画了一张速写想捕捉下最初的感受。这张脸太熟悉了，熟悉得有些麻木。越是亲近的人越难以抓住他们的脸部特征，太多感情的滤片，像一道屏风，阻隔在我和这张“脸”之间。

小时候的记忆中，爸爸的脸是不苟言笑、威严的脸。随着我逐渐长大，角色反转，我似乎成了家庭的中心，穿梭于各个成员间，扮演不同的角色，女儿、妻子、母亲，好像只有在工作室独自一人时，才又回到“本来的我”，但这个“我”也许并不存在，也是自己虚设的角色。

或许是因为身体的原因，爸爸脸上常浮现出一种忧心忡忡的神情，这让我莫名紧张，平时它一闪而过，我可以逃避去直视它，今天却需要直接面对，这种压力让我升起了一种无名的烦躁。

不知怎的，话题落到家里的琐事上，我突然加快了语速，以一种教导的口吻絮叨着吃剩菜的危害，爸爸在此期间一言不发，偶尔为自己辩解几句，等我意识到自己的态度有问题时，已时近中午。送走爸爸，瘫坐在沙发上，我不由为自己上午的态度而羞愧，这哪是陪爸爸聊天，让他不舒服地僵坐在那儿，还要承受我的语言暴力。

7 July 2018

Face

Dad was sitting in front of me; the talk today conducted in the studio.

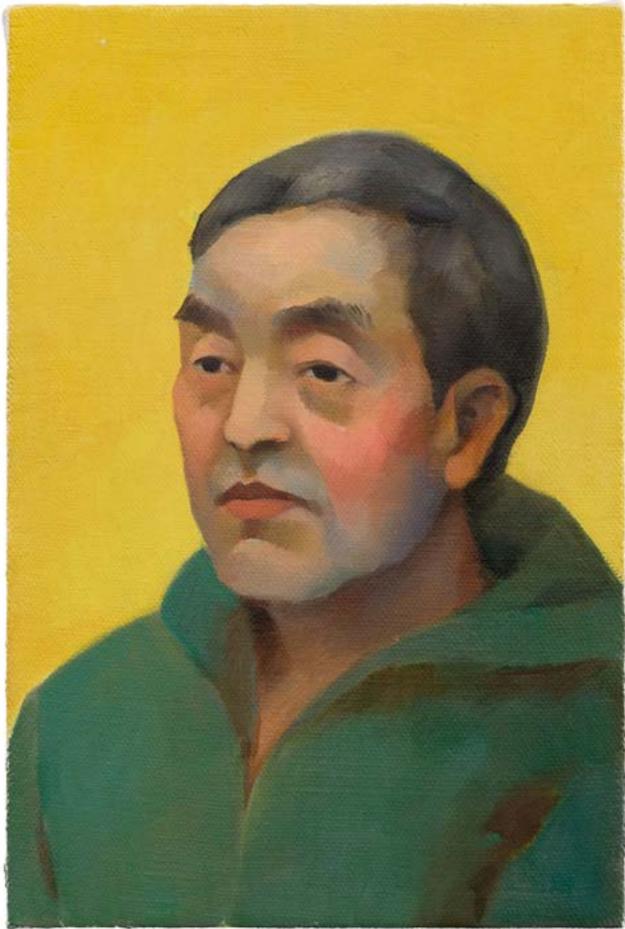
He held onto his phone while I was doing the preparation, slowly raised his head when he was called, while still immersing in the messages he just read. A beam of light casted over his head, brightened his nose and forehead, but his eyes were hidden under the shadow.

I drew a sketch to capture my first impression. I knew that face so well that I became numb to it. The closer one is to you, the harder it is to grasp his or her facial features. The feelings I had towards him overflowed and became a filter, like a shield between me and this real "face".

In my childhood memory, dad used to put up a straight and stern face to claim his status. As I grow up, our roles reversed, I seemed to have become the center of my family, shifting back and forth between the members, playing different roles of daughter, wife, and mother. I feel I can only be "the real me" when I'm alone in my studio, but maybe this "me" is just another role I'm playing, it doesn't actually exist.

Dad always puts up a worried look on his face due to his health problem, which makes me nervous somehow. Usually I could avoid this anxiety because it happened in a split second, but today I had to face it, and the duress irritated me uncontrollably.

Somehow, as the topic turned to trivial things at home, I suddenly spoke in a lecturing tone to my dad about how toxic leftover food can be without realizing my bad attitude towards him. My dad did not say a word the whole time, only occasionally defending himself, and when I came about, it was nearly noon. I sent off my dad, and collapsed on the sofa, I was so ashamed of my behavior in the morning. We were not having a two-way conversation, it was just him sitting there uncomfortably and bearing the verbal abuse I cast upon.



爸爸的写生之七 *Sketch of My Father No.7*
布面油彩
Oil on canvas
46×31 cm
2018



年轻的爸爸之一 *Father in His Youth No.1*
布面油彩与裂纹胶
Oil and cracking paste on canvas
41×32 cm
2018

年轻的爸爸之二 *Father in His Youth No.2*
布面丙烯
Acrylic on canvas
30×30 cm
2018

2018年7月10日

小舟

今天爸爸心情很好，因为有一个朋友帮他把他写生的画儿做成电子画册，在微信上得到很多赞。爸爸的确是有才华的，他在澳大利亚的水彩让我们看了大吃一惊。这种才华加上年少时因家庭成分不能读书的遭遇，使他一直为怀才不遇而耿耿于怀。

爸爸讲了他两个朋友的事，都是有才华却被时代吞没的人，因为文学底子好，他的讲述引人入胜，我有时进入故事里，都无法集中精神画画了。听他讲这些大时代中小人物的遭遇，让我觉得人生如惊涛骇浪中的一叶小舟，无法把握，只能顺流而至，臣服于茫茫宇宙不可测的秩序中。

今天终于做了一次倾听者而非说教者，放低自己，舒服许多，爸爸离开工作室时也是心情愉快的样子。这让我意识到，听他讲这些就是很好的“聊天”了。

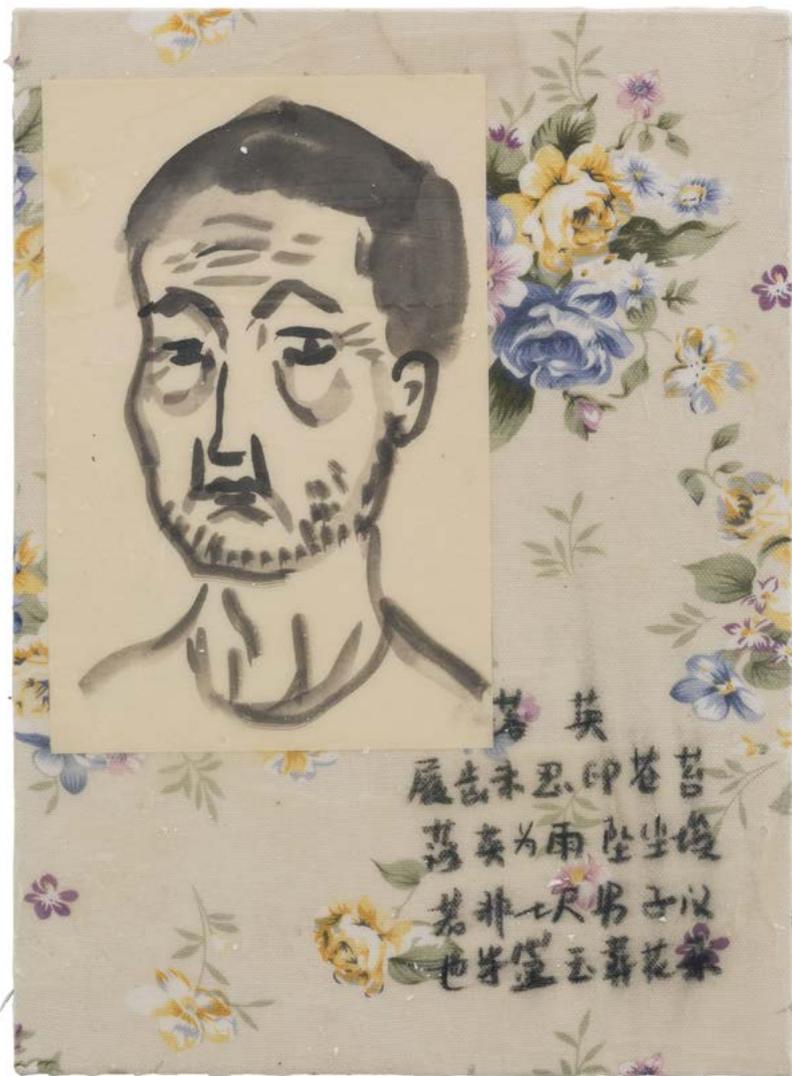
10 July 2018

Small Boat

Dad was in a good mood today. His friend helped him to create an e-catalogue out of his sketchbook and dad received many likes on WeChat. Dad is indeed talented. His watercolor paintings while in Australia surprised us. He demonstrated such great talent while dwelling on how he was not given a fair chance to shine due to his family complexity causing him to never attend school.

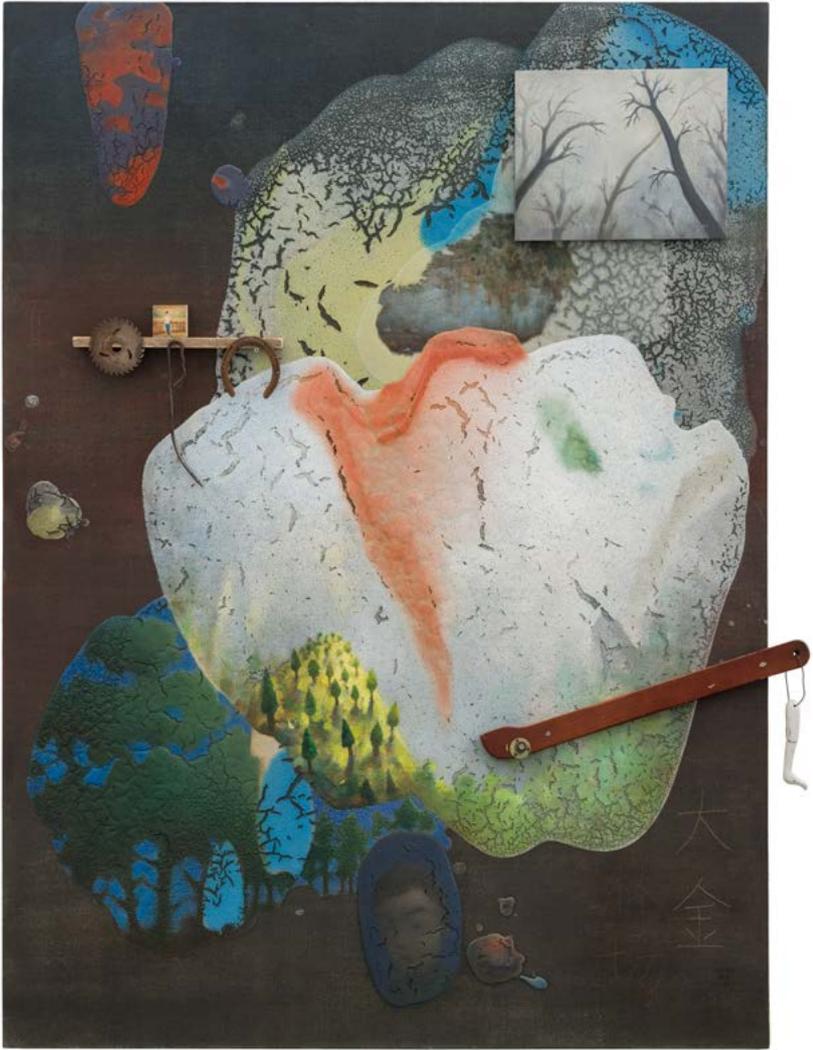
Dad told me stories of his two friends, who are brilliant yet engulfed by the era. He has a way with words, I would always fathom by his fascinating stories and could no longer concentrate on my paintings. These stories about ordinary people in big times makes me feel that a man's life is like a small boat in the stormy sea, you can't control it, but can only follow the tide, surrender completely to the unpredictable of the universe.

Today I finally become a listener rather than a speaker, by humbling myself, I feel contented. I realized by being a good listener was a good way to "converse". Dad left my studio with joy.



落英 *Fallen Petals*

花布、纸、墨、炭笔、丙烯媒介剂拼贴于木板
Printed cloth, paper, ink, charcoal and acrylic on board
34×25 cm
2018



大金 *Dajin*
 油彩、丙烯媒介剂、木、铁拼贴于布面
 Oil, acrylic, wood and iron on canvas
 200×157 cm
 2017



青春 *Youth*
 油彩、裂纹胶、镜子、玻璃颜料、彩色塑料片、旧木器、纸粘土拼贴于木板
 Oil, cracking paste, mirror, glass paint, colored plastic plate, used woodenware and paper clay on board
 244×90 cm
 2018

2018年7月11日

午睡

写生计划密集了许多，今天又是一画一整天，我们好像慢慢进入了状态，更加放松和享受这个过程，聊天也轻松自在了许多。我先是继续画他的油画肖像，中途休息的时候，看他在躺椅上闭眼的样子很好，便问他中午能不能在椅子上睡觉，让我画一画。他睡眠不好，午觉对他来说很重要，尤其是僵坐一上午之后，但也毫不犹豫地答应了。

中午时分，我慢慢画着爸爸沉睡的脸，窗外蝉鸣不停，此刻却很宁静。想到父母对我无条件的支持和付出，羞愧自己为他们做得太少。

11 July 2018

Afternoon Nap

My sketching plan got intensive. Today was a long day again, but we started to loosen up and enjoy this project, even talking became comfortable. I continued the sketch of him as I saw him resting in the chair relaxed with his eyes closed during our short break. He looked good. I asked him if I could paint him sleeping in the chair - he generally doesn't sleep well, a nap is very important to him, especially after a whole morning of posing in the chair, but he agreed to it with no hesitation.

At noon, as I slowly painted my dad's sleeping face, the sound of the cicadas filled the whole space, yet I felt peaceful. My parents have showered me with unconditional love and support that I am ashamed of myself. I did too little to repay them.

爸爸与闹钟 *Father & Clock*

闹钟上绘油彩
Oil on clock
20×14×7 cm
2018



2018年7月17日 雨

黄金时代

雨已经下了两天了，似乎回到熟悉的、湿润又昏暗的南方，世界好像缩小了，工作室里的空间变得更加私密和温暖。

今天的聊天内容从最近的中美贸易战穿梭到八十年代的生活，爸爸描述那时的生活是慢悠悠的，工作比较稳定，工资收入足够应付日常生活，没有买房压力，教育焦虑，也没有太多的物欲。

这种回忆也许镀上了时光的金色，滤掉了当时的压力与不安，但在经历了动荡的青少年时期后，父母确实迎来了他们生命中比较幸福的时光，这段时光，也是我记忆中的金色童年。

17 July 2018 Rainy

Golden Times

It has been raining for the past two days and I feel like I'm back in the south with the familiar gloom and humidity. The world seems to have shrunk and the space in the studio becomes intimate and warm.

Today's talk moved from the recent US-China trade war onto the life in the 1980s. According to dad, life back then was slow, work was relatively stable, incomes were enough to manage our daily needs; there was no pressure to buy a property, nor education concern; people were not too materialistic.

These memories may be beautified over time; filter out the darkness. After going through those rough moments in their adolescence years, my parents embraced the happiest moment of their lives. Those blissful years were my childhood's golden years.



有蓝色顶的房子 *A House With Blue Roof*

布面油彩、水彩绘大理石、木上油彩
Oil on canvas, watercolor on marble, oil on wood
绘画 painting: 83×63 cm
装置 sculpture: 63×22×22 cm
2018

连接

一晃已经入秋了，八月外出，加上孩子九月入学琐事繁多，写生的工作就停了一段时间，没有请爸爸来工作室。

昨天一算时间，大约只有两个月了，立马焦急起来，终于撇开那些不着边际的担心与焦虑，全心投入创作中。这样一来，反而平静了许多。好像外面的世界又离我远远的了，我只需要专注在眼前作品的世界里。

爸爸画画时常有这样的状态，去公园里玩时，他常常是抱着速写本就不见了，散步时遇到他，正聚精会神地画一棵树，跟他打招呼也好像从梦中醒来的样子。记得聊天时他说只有画画时才觉得内心非常平静。我也是因为这个干了这份工作吧。

时代轰隆隆向前，一切太快，常常觉得自己跟不上速度。和爸爸一样的内向也让我不太适应新的社交媒介，作品似乎是连接自我与外部世界最方便也最适合的通道了。每个人都在寻找这种连接，也都有自己独一无二的方式。



Connection

Time flies, and autumn arrives. I went away in August and busy with the preparation for child going to school in September, I stopped sketching for a while, and I did not invite dad back to my studio.

Counting the number of days at the calendar yesterday, I found out I had two more months left to create new works, I felt anxious all of a sudden; finally putting irrelevant fears and worries aside, I fully concentrated on my creation. Devoting myself in my work soothes me. The world seemed far away, and all I need to do is to focus on my own world of creation.

This is also familiar to my dad. When we played in the park, he often disappeared with his sketchbook. Sometimes we saw him during our walk, he was drawing a tree full heartedly, when we greeted him, was as if he had woken up from a dream. I remember him saying he finds his inner peace when he draws. Maybe that's also why I took up this job.

Time goes by all too fast, I often think that I have a hard time to keep up. Like my dad, I am also an introvert. It's hard for me to adapt to social media of this generation. Artworks seem to be the most convenient and suitable channel for me to connect to the world. Everyone is looking for a kind of connection, his or her own unique type of connection.



窗牖瓶花 *Vase of Flowers by the Window*

木板上绘油彩、裂纹胶、旧木板
Oil and cracking paste on board, used wood plate
77×66.5 cm
2018

看手机的爸爸
My Father on His Phone

布面油彩、纸粘土
Oil on canvas, paper clay
53×46 cm
2018

窗之二 *Window No.2*

油彩、丙烯、棉布、彩色塑料片、金属、纸粘土拼贴于木板
Oil, acrylic, cotton, colored plastic plate, metal and paper clay on board
120×90 cm
2018



憩 Nap

油画颜料、裂纹胶、镜子、玻璃颜料、水彩颜料、彩色塑料片、草粉、纸黏土、花布、旧卡片拼贴于旧家具上

Oil, cracking paste, mirror, glass paint, water color, colored plastic plate, grass powder, paper clay, printed cloth and used cards on used furniture

114×96×55 cm

2018



屏 Screen

丙烯颜料、绢、水彩颜料、透明塑料板拼贴于旧屏风上

Acrylic, thin silk, water color, transparent plastic board on used screen

180×201 cm

2018



背影

View of My Father's Back

油画颜料与龟裂胶拼贴于旧椅子上

Oil and cracking paste on used rocking chair

100×60×100 cm

2018



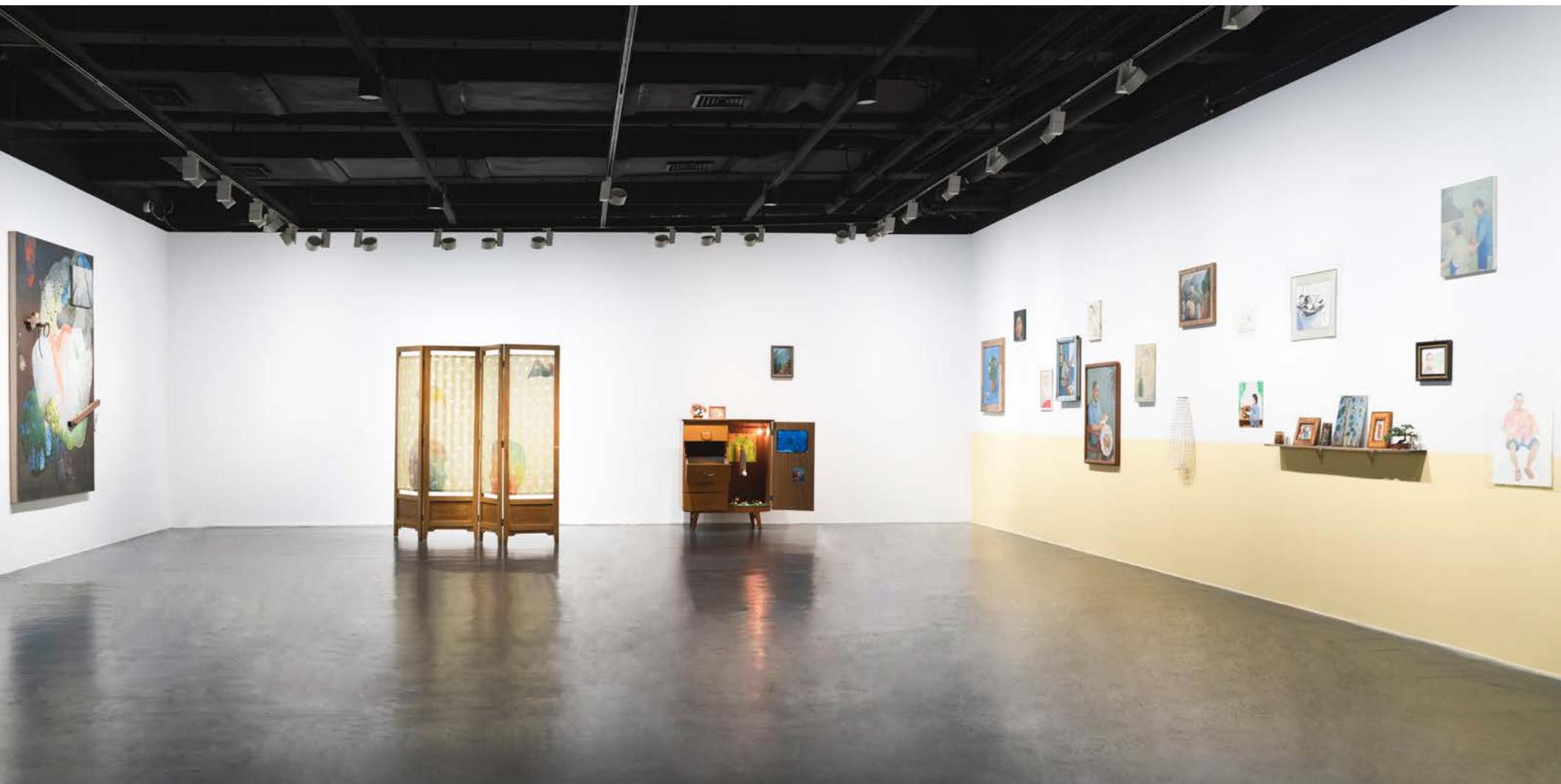
聊天计划完成后，生活似乎又回到以前的轨道上，我依旧忙忙碌碌，爸爸依旧看他的手机，给社区的老人们上课，一切似乎没发生过，但我们都知道，发生过的总会留下痕迹，就算是飞鸿落在雪泥上的印迹。

After this project, life seems to fall back to what it used to be; I'm still busy as before, dad is still on his phone, teaching elders from the community. It seems nothing has happened before, but we all know the traces we left behind, even wild geese leave footprints on the trail of snow.



窗之一（局部） *Window No.1 (details)*

透明塑料板绘丙烯
Acrylic on transparent plastic board
110×93 cm x2
2018



“陈可：和爸爸聊天才是正经事”，上海余德耀美术馆展览现场，2018年
"Chen Ke: The Real Deal is Talking with Dad", installation view at Yuz Museum, Shanghai, 2018.



“陈可：和爸爸聊天才是正经事”，上海余德耀美术馆展览现场，2018年
"Chen Ke: The Real Deal is Talking with Dad", installation view at Yuz Museum, Shanghai, 2018.

关于艺术家 About the artist

陈可，1978年生于四川，四川美术学院油画系硕士，现工作并生活于北京。曾在世界范围内多个美术馆与艺术机构展出作品，并有写作创作出版。她的个展包括：“梦·露”，贝浩登画廊，中国香港，2016年；“密林”，星空间，中国北京，2015年；“和‘你’在一起，永远不孤单”，今日美术馆，中国北京，2012年等。她参与的群展包括：“中国私语——乌利·希克收藏展”，伯尔尼美术馆，瑞士伯尔尼，2016年；“她们：国际女性艺术特展”，龙美术馆，中国上海，2016年；“目光所及——后金融危机时代的中国新绘画”，保利艺术空间，中国香港，及泰勒基金会，法国巴黎，2015年等。出版：《一个女人》，新星出版社，中国北京；《和你在一起，永远不孤单》，中国青年出版社，中国北京等。

Chen Ke (b. 1978, Sichuan), graduated with MFA from the Sichuan Academy of Fine Arts, currently lives and works in Beijing. Her works have been exhibited widely in museums and art institutions and her books are published widely. Her solo exhibitions include: “Dream. Dew,” Perrotin Gallery, Hong Kong, China (2016); “Cover,” Star Gallery, Beijing, China (2015); “With ‘You’, I Will Never Feel Lonely,” Today Art Museum, Beijing, China (2012) and etc. Group shows include: “Chinese Whispers: Recent Art from the Sigg & M+ Sigg Collections,” Kunstmuseum Bern, Bern, Switzerland (2016); “SHE: International Women Artists Exhibition,” Long Museum West Bund, Shanghai, China (2016); “As Far as We See: Chinese New Painting at Post Financial Crisis Era,” Poly Gallery, Hong Kong, China & Foundation Taylor, Paris, France (2015) and etc. Publication: “A Woman,” New Star Press, Beijing, China; “With You, I Will Never Feel Lonely,” China Youth Press, Beijing, China and etc.



艺术家陈可
由艺术家及星空间惠允，摄影：董林
Chen Ke, the artist
Courtesy of the artist and Star Gallery, Beijing
Photo by Dong Lin

关于余德耀美术馆项目空间 About Yuz Project Space of Art

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间，于2015年9月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目。以“一个项目+一个展览”相结合的方式，在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当时当刻。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机，期待新的概念、内容和趋势在此发生。此外，项目空间希望艺术家在介入到美术馆空间的同时，激发出不同以往的创意和想法，尝试打破既定的创作形式，探索当代艺术创作的可能性。

Yuz Project Space of Art is a new independent program of Yuz Museum's exhibitions, which opened to the public in September 2015. Yuz Project Space of Art invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining a "project + an exhibition," the artist interacts actively with the space and aims to present the moment when contemporary art is happening.

Yuz Project Space of Art is the place where innovation, invention, and a new movement happen in the pathway of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Space of Art invites the artist to get inspired with new ideas by engaging the artist with the museum space and try to make some break-through artworks that are different from its own line.

本手册为余德耀美术馆于2018年12月22日至2019年3月24日举办的项目空间展览“陈可：和爸爸聊天才是正经事”特别制作。

This brochure is produced in conjunction with Yuz Project Space of Art exhibition "Chen Ke: The Real Deal is Talking with Dad" at Yuz Museum from December 22nd, 2018 to March 24th, 2019.

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封面 Cover

做饭的爸妈，2018，布面油彩

Mom & Dad Cooking, oil on canvas, 46×38 cm, 2018

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余德耀美术馆项目空间
yuz project space of art

yuz museum 余德耀美术馆